

# *The* HARPSIGORD





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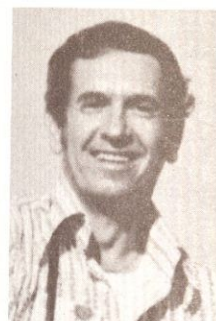
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# GO FOR BAROQUE

by *Hal Haney*



## OUR COVER

this issue is from a reproduction in our early keyboard illustration collection which is part of the decor of our Harpsichord office. The original is by

Spanish artist Francisco de Goya, called: Couple Making Music. This picture is a brush drawing painted in 1797 taken from one of the two "Sanlucar Sketchbooks" which he filled at the Andalusian estate of the Duchess of Alba. Behind the innocence of the sketch a satirical tone is discernible which points to the contemporary etchings of the "Caprichos." This particular drawing was selected for this issue since the artist lived during the last years of Scarlatti, our featured composer. We have had so much interest in Scarlatti and his music, we designed this issue to answer at least some of the requests we have received.

In the last issue, I mentioned the problems we were having with the Olympic situation in Denver and how our Harpsichord offices might be turned into press housing for the games. Well, we are still on a limb since a decision has not yet been made. As of now, we are still operating as we have for the past five years in our quarters on Santa Fe Drive. The heat leaves much to be desired (water froze in the Art Department last year) but it's home to us, and we love it.

Just a few days ago, I was in Washington, D.C. and had the opportunity to chat for a while with Scott



Odell, Restorer for the Division of Musical Instruments, Smithsonian Institution. I was able to get additional information on the Italian harpsichord, dated 1693 which was pictured in our last issue. The decoration on the outer case is not original but seems to have been done in the late 19th century or early 20th century. The instrument passed through the hands of the Florentine dealer and faker, Leopold Franciolini around 1900 and was probably painted at that time.

The rose, which is clumsily made considering the high quality of workmanship elsewhere in the instrument, is not original. It is placed in a hole which was cut through the soundboard and one of the soundboard ribs as well. The whole operation left rough, splintered edges. I also learned that this instrument is in good, playable condition and was restored by William Dowd in 1959. It is tuned to approximately A422. Lester Cooke, Curator of Painting, National Gallery examined the case painting in 1965 and gave an informal opinion that it was probably 19th century and not 17th century as it would have to be if it were original. The bridge, nut and wrestplank are all walnut. I am sorry we didn't have this information for you before but we have had difficulty in getting information on the Smithsonian instruments and have had to do the best we could with what we had on hand. Mr. Odell assures me he will personally help us in the future which will be a joy to us all.

The untimely death of harpsichord maker Herbert Wm. Burton was a blow to us since he seemed to be recovering from his heart attack in good order. While Herb will be very much missed by many of us, his business will continue without pause. His son Charles, who has worked with Herb for a long time, is now heading the company and will introduce some new models just as originally planned by Herb.

Each year The Harpsichord makes new friends in many parts of

the world. I wish it were possible for all members to see the wonderful letters we receive which thank us for providing harpsichord information to music lovers in remote parts of the globe. These notes of kindness always brighten our day and make our job much easier. We are often asked when we are going to go to a monthly, but that would have to be long way away. Right now it's just a dream . . . but the whole magazine was just a dream once upon a time . . . so who knows?

Our name is spreading! We have been listed for the first time in the 1972 Musician's Guide and the *Repertoire International de Litterature Musical* is starting to index our articles in depth by computer for use by the Bibliographic Center planned by the American Council of Learned Societies. This is under the joint sponsorship of the International Musicological Society and the International Association of Music Libraries. This project known as RILM represents an attempt to control the explosion in musicological documentation through international cooperation and modern technology. Its first objective is the publication of RILM Abstracts, a journal devoted to scholarly literature appearing since January 1, 1967 which would include all issues of The Harpsichord. It will be a great time-saver for students involved in research. At this time the operation is housed at the City University of New York.

New memberships keep arriving from our little ad in *World* magazine which has been a blessing to us. We don't receive more than we can handle with our unpaid staff, but we do receive enough to pay for the ad, and if these people renew next year, that is progress.

Speaking of renewals, this is renewal time for about 80% of all our members. If you received a slip in this issue, I sincerely do hope you will renew for next year. Our budget does not make it possible for us to bill each member individually as is customary with Time, Life, Reader's Digest, etc.

Therefore we must depend on your kindness to realize our situation and help us by sending in your renewal based just on this reminder notice. We have been fortunate that our renewals have always been quite high when compared to other magazines. Some people, who have not been able to afford the \$8 annual membership fee, have written telling us how sorry they were that they couldn't renew right now but would send it as soon as they could. And they did.

I'd love to tell you all the articles and features we have ready for next year but there just isn't enough space to do it. We have some articles on maintenance which are probably the most helpful features we have ever printed. Our "Future Article" file is crammed full of completed articles just waiting for space to appear. Our next interview is so good, I just have to tell you a little about it.

Through Bjarn Dahl, I was fortunate to be able to track down Mme. Alice Ehlers, first pupil of Wanda Landowska, who is now retired and living in California. Mme. Ehlers was born in Vienna in 1887 and studied with Richard Robert, Theodor Leschetizky and harmony with Arnold Schoenberg. Her reputation as a harpsichordist was vast and she toured in concert to Russia, Palestine, The British Isles, South America, etc. She played with Paul Hindemith many of the Biber Biblical Sonatas. She was a close friend of Albert Schweitzer who introduced her to a new concept of articulation and phrasing in the performance of Bach. She lived in Schweitzer's home in Gunsbach for several years. She played the harpsichord in the original motion picture *Wuthering Heights*. Her memories of Landowska, Schweitzer, Klemperer, Schoenberg, Hindemith, Strauss, Steinberg and others shed an interesting light on these famous personalities and artists. I sincerely believe that our next interview will be an important milestone in the history of our publication *The Harpsichord*.

Hal Haney



# SYMPATHETIC VIBRATIONS

## The Non-Warping Clavichord Case

By Wallace Zuckermann

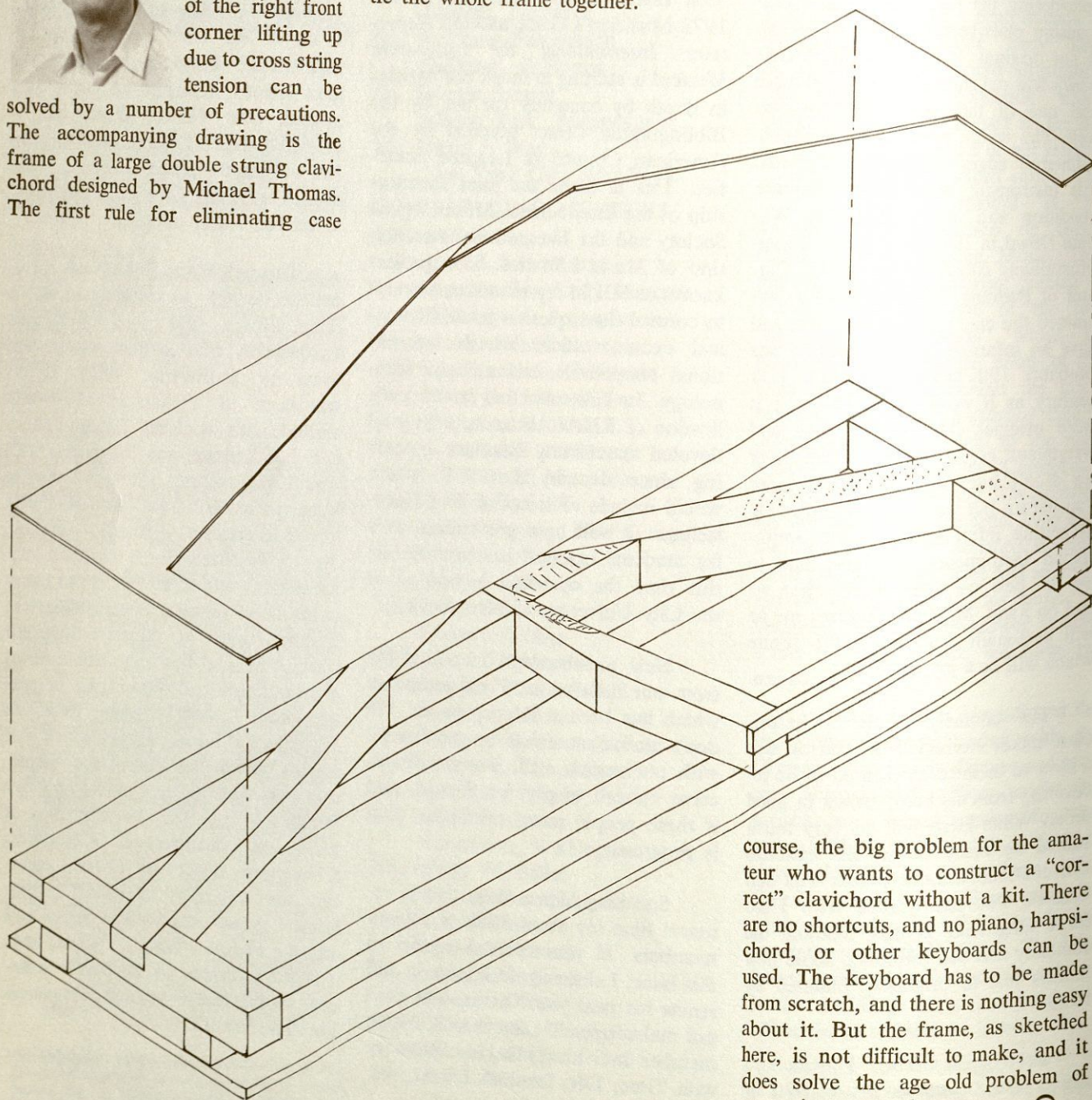


Today I want to discuss clavichords which are all too neglected by all of us. The age old problem of the right front corner lifting up due to cross string tension can be

solved by a number of precautions. The accompanying drawing is the frame of a large double strung clavichord designed by Michael Thomas. The first rule for eliminating case

warpage is to have the strings completely PARALLEL to the front of the case instead of the more usual angle. The string angle is the biggest factor in case warpage. Next, the tuning pins must be distributed over the widest possible area to distribute tension over the widest possible area (the old Zuckermann clavichord kit was poorly designed from that point of view). Finally, the keyboard sits on heavy beams ( $1\frac{1}{2}'' \times 1\frac{1}{2}''$ ), and a further system of interlocking beams encloses keyboard and soundboard. The two covering plates ( $\frac{1}{2}''$  plywood) tie the whole frame together.

In the sketch, the keyboard will fit into the roughly triangular space on the left, and on top of the two bracing beams above the bottom; the soundboard will cover the whole right hand section (the shaded area is cut away to allow more soundboard area). The tuning pin holes go into the covering plate, through the soundboard, and into right diagonal brace, as well as the front section of the right side frame piece. We make the braces and frame pieces out of B.C. pine which is light and resonant and reasonably strong. The keyboard remains, of



course, the big problem for the amateur who wants to construct a "correct" clavichord without a kit. There are no shortcuts, and no piano, harpsichord, or other keyboards can be used. The keyboard has to be made from scratch, and there is nothing easy about it. But the frame, as sketched here, is not difficult to make, and it does solve the age old problem of warps in rectangular cases. ☺



## IN MEMORIAM HERBERT WM. BURTON

The world of harpsichord lovers lost a friend when Herbert Wm. Burton, harpsichord maker, passed away in his sleep the morning of August 7. He was 54. Herb suffered a severe heart attack last year but was making excellent progress. During the last few days before his death he seemed quite happy with his recovery and the development of his harpsichord kit business.

Herb's career and community activities covered many facets from clothing buyer in Wallingford, Connecticut, to successful F.M. radio station owner and manager, to his real love, the harpsichord building and kit producing business. Herb's success with clear channel classical station KFMQ-FM in Lincoln, brought him national recognition and feature stories in more than 300 leading newspapers and magazines. New York columnist John Crosby devoted an entire column to Herb and newspapers like the Chicago Tribune, Denver Post, Baltimore Sun, and New York Herald kept their

readers informed of his activities in making fine music available to everyone he could. He received many honors and awards, but one of the most poignant came from a group of prison convicts to whom he had quietly donated an excellent record library of fine music. The inmates formed a music club and named it after Burton's station. They announced that the new club was "... in honor of the station owner, Mr. Burton, for his unselfishness, benevolence and general interest in the inmate population." His station was one of only two in the United States to be nominated for the Italia Prize for original musical compositions. Herb was also appointed Chairman of the Nebraska Cultural Committee by Governor Frank B. Morrison.

Burton Harpsichords will continue producing and marketing harpsichord kits, the business being perpetuated by his son Charles who has been a principal in Burton Harpsichords for many years, and Ron Eddy, harpsichord builder, who has been a long-time friend of the family. "We plan to maintain the Burton Harpsichord kit business" his son Charles said, "...



Herbert Wm. Burton photographed during a visit to the Harpsichord Society office in Denver.

and to continue it with an excellence that my father would have expected and desired. We have several new ideas we are about to introduce, all of which were instituted or made in close discussion with my father, and we feel that this will be the finest memorial we could give him; a continuation of the business at which he worked so long and hard."

We will miss you Herb ... but the instruments you helped create will continue to produce beautiful music for many generations to come.

HLH

## MUSICIAN RECEIVES CROSS OF MERIT

Raissa Tselentis Chadwell, founder and President of the Johann Sebastian Bach International Competitions has received the Cross of Merit I Class of the Federal Republic of Germany. The presentation of this award took place in the German Embassy in Washington, D.C. and was presented by His Excellency Dr. Rolf Pauls, the Ambassador of Germany.

In presenting the award, Dr. Pauls said of Mrs. Chadwell; "Some time ago, in what was later called The Golden Twenties, a young Greek girl studied music at the Stern'sche Conservatorium in Berlin. Already at that time our today's guest of honor worked for international understanding in giving to a German and international audience a lecture on her beautiful and music-loving home-country, a lec-

ture which impressed the audience so much that it was printed later in a magazine promoting exchange of students.

"Some 30 years later, in 1959, Mrs. Chadwell took up the theme of international understanding by music in creating the American Bach Foundation, which forms the basis for the Johann Sebastian Bach International Competitions. I need not outline in detail the importance, reputation and world-wide standing of these competitions, that count well-known artists like Pablo Casals and Rudolf Serkin to their supporters. And you all know the great number of highly qualified young pianists that are attracted each time by the competitions. Nor need I name the judges of distinction who have served on the juries.

"I would, however, like to point out that the international standing of the competitions, the manifold support they receive by generous sponsors,

particularly here in America, and the high level of performance presented during the competitions would never have been achieved had it not been for the far-reaching imagination, the untiring initiatives and the unswerving dedication of their founder, Miss Raissa Tselentis.

"The result of her work is so much more impressive as it was and is being done without any permanent assistance. It rests alone, as we would say in German, *auf ihren schmalen Schultern*, on her frail shoulders.

"Whether Bach can still be claimed by Germany as a German composer, or whether Johann Sebastian belongs to the whole world of music may be decided by experts. One thing, however, is certain; in the name of Bach, and by the name of Bach, you Miss Tselentis, have helped that people, and particularly young artists, are learning that they belong to the same family, the family of men." ☺



# The Caseless Clavichord by John Gruer

*Some time ago, I.H.S. member John Gruer wrote to us and mentioned a caseless clavichord he had developed. He asked if we were interested in knowing more about it and we told him we were.*

*A short time later we received a description and photograph which are reproduced below. We have neither seen nor heard this instrument so no comment can be made on its quality or performance. The article is presented as an interesting development in the field of harpsichords and clavichords.*

The ACE Caseless Clavichord was developed to meet a need for a wide-compass instrument capable of playing the full range of Baroque music including Scarlatti. After careful study of early clavichords, as well as a number of modern ones, we have found a way to build an attractive instrument without the outer case, which normally increases both size and weight, and have made a kit which is easier to build. By using fine wood we can expose our inner case (framework), the heavy beams providing a handsome and rugged appearance en-

tirely in keeping with the simple and dependable clavichord action (key with tangent which touches the string.) A light-weight detachable music stand eliminates the need for a large and heavy top cover (a cloth cover may be used if you wish.)

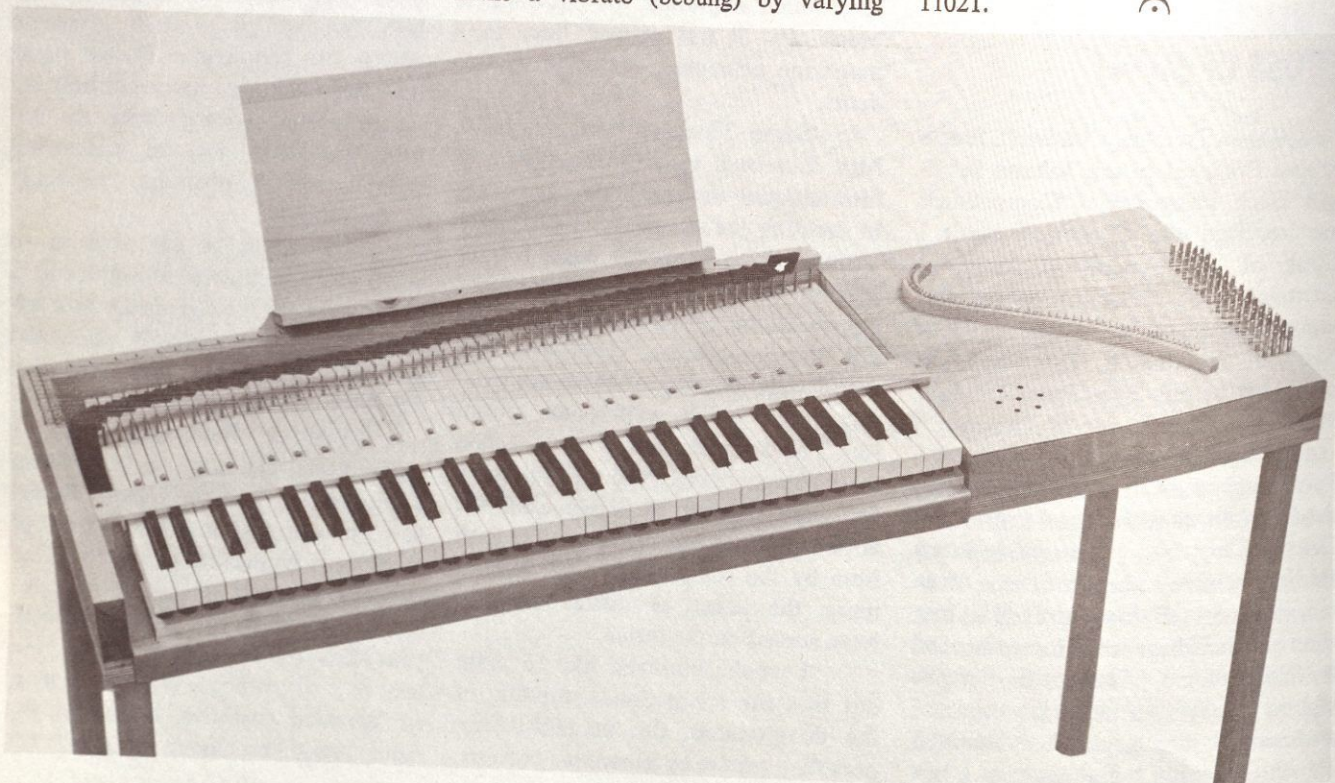
We have avoided the difficult, close-fitting cabinetwork, so that anyone can build this kit. The layout is as open as we can make it, so you are not constantly working in inaccessible corners. Because there is no tight-fitting case, and fewer than normal parts, our clavichord can be built without headaches common to other kits. All wood is precut to size, requiring only assembly and glueing. There are no decorations such as a rose, fancy hinges or fancy legs which add nothing to the sound. In place of an expensive cabinet, we provide wide-compass (almost 5 octaves) so that the instrument will not limit your musical enjoyment.

The clavichord is a sweet and sensitive keyboard instrument ideal for personal home music making. When you play clavichord you feel the touch of the strings, and it is possible to make a vibrato (bebung) by varying

the key pressure, which varies the string tension and pitch. The clavichord has a clarity and sharpness similar to the harpsichord, and is suitable for the contrapuntal music of Bach, the delicacy of Scarlatti as well as earlier music. Because of its quiet nature, however, a clavichord can not be played along with other instruments. It is at its best in a small room where the sound does not get lost so easily. It will not disturb others nor will they be likely to hear your mistakes.

Mostly hand tools are needed to build the instrument. These include hammer, pliers, metal file, screwdriver, punching tool (centerpunch or sharp nail,) razor blade, a small vice to hold things, and worktable or sawhorses. Very helpful are electric drill and 3 light-duty clamps to hold pieces in place while you glue and screw them together.

The instrument is 51" long, 16½" deep, 3½" high and weighs 50 pounds. The music stand is 9" x 19", the compass is 4⅞ octaves G-F (59 notes), single strung. AACO, 8 Garden Street, Great Neck, New York 11021.







# CONVERSATION with Harpsichordist DOMINIQUE JONES



Some time ago I was visiting harpsichord maker Richard Jones in Los Angeles and he mentioned a harpsichordist he thought I should meet. I was told her name was Dominique Jones (no relation) and she specialized in Scarlatti. An introduction was arranged and I soon had the delightful pleasure of meeting this remarkable

artist.

If the name Dominique Jones is not familiar to you, this is quite understandable. She is not a professional harpsichordist and declines making recordings or personal appearances. She plays for her own enjoyment and that of her close friends. There is nothing too unique about that, but it is unique

that she specializes almost entirely in Scarlatti music. She has everything published on Scarlatti that is still available and her record collection contains the entire recorded Scarlatti, of Valenti. Her Scarlatti library is far more complete than most public libraries or universities. She devotes a large part of her time at the harpsichord playing Scarlatti. She had her harpsichord custom built especially to play Scarlatti. It was only natural that I ask her to share her enthusiasm with us for this special Scarlatti issue.

HANEY: What is your opinion of the Kirkpatrick book on Scarlatti?

DOMINIQUE JONES: Kirkpatrick's book is based primarily on the premise that Alessandro Longo mixed up all the numbers when he produced his 11 volume edition of Scarlatti music. I can't remember whether Kirkpatrick claims that the manuscripts go in a numerical order or not. But he disagrees with the numbering of Longo.

I don't necessarily agree with the numbering of Longo, but in many instances a Sonata which will be numbered 406 in Longo will be numbered terribly low, like 36 or so, in Kirkpatrick. In fact, let's take number 406. This is structured similar to Beethoven. This is certainly not Scarlatti from the Italian school with the Vivaldi background. This already a mature man. Then he goes into all this fantastic Spanish activity. And he does two against three almost like Brahms and tremendous rhythm patterns so this couldn't possibly be an early Scarlatti. I think it's rather well established that he didn't write any sonatas until Portugal or at least Spain. We know that. What they have from early Italy isn't much.

I have a sonata which is numbered something like 116 which Kirk-



patrick gives a low number which I would agree is probably correct. One can hear the Vivildi in it. It's very easy to hear the Vivildi structure or the structure of that period of time. That is not to imply that it has to have that structure to be early but you can tell the development so I basically disagree with Kirkpatrick's numbering because in many cases, he gives some of the very complicated pieces very low numbers, but they are too Spanish in flavor to have been done at that period of time.

Kirkpatrick's other big, strong point is that all, what he considers, the last sonatas, the really complicated ones were not done on a harpsichord with a 16 foot register. He gets to this conclusion because of the list of the Queen's instruments, etc., etc. Most of them have either one or two sets of strings. Some of them did have 16 foot registers and others two 8's and a 4. His contention is that these later sonatas were written for an instrument which had a high G-3 and there was no harpsichord listed which had both a G-3 and a 16 foot register. My answer to that is just because you can't find it doesn't mean it didn't exist.

Another big thing with Kirkpatrick is that Scarlatti could not possibly have made register changes during a number. He says that if things were played as fast as Scarlatti wanted them to be played it would not be possible to change registers. Kirkpatrick does not play them as fast as written, not anywhere near the tempo indicated. Assuming he just can not play them that well, he still plays better than I do . . . perhaps not with the fire I have . . . but better. However, it is known that Scarlatti was a fantastic virtuoso and he delighted in these very difficult things. He was perfectly capable of pulling stops in and out very fast right in the middle of something. After all, Thomas Rosengrave said that he couldn't touch a harpsichord for a month after he heard Scarlatti play. Handel and Scarlatti had that famous competition which indicates that Scarlatti was probably one of the first really great virtuosos in history. He could stop people dead. If

one were a Scarlatti, or a Valenti, you could do it.

If Kirkpatrick is playing them the way he thinks they should be played, I say no! This Italian Scarlatti, who was raised in the Italian school and left it all behind to go to Spain and was so overwhelmed by the music that he became a part of it, could not possibly have played the music as dully as they are often played. It doesn't work. It is not logical.

HANEY: *How did you develop your interest in Scarlatti?*

DOMINIQUE JONES: It's really very simple. I think one of the most famous sonatas is Longo 345. I had always heard that sonata. That's a sonata that has at least a dozen different versions and to figure out which is urtext is difficult. I had tried to play that one on the piano and it never really came off as I thought it should. Later someone gave me a record of Valenti playing Scarlatti and I heard it played as it should be played. I was in shock by it. First of all it is the fifth band on the record so I was in shock before I ever got to that sonata. Well, when I got to that one, I had never heard it played like that. I had never heard it that fast, or with such fire and emotion. At that moment I decided that pianos

could drop dead. All of them!

There are some exceptions. I still like Gould playing Bach on piano, yet he does it so very well, so clear, so unromantic. Gould has said that he doesn't really want to play a harpsichord since it could ruin his wonderful touch for piano.

But back to Scarlatti, I jumped up after hearing the Valenti recording and rushed over to a dumb score I had of it which I found in a book of early keyboard music. I replayed the record and followed the score and decided that something was wrong since some of the music was missing from my score. Kirkpatrick didn't even have it! I looked in other books and found other editions, some with missing bars and generally everything was all messed up. I finally threw up my hands in despair. And that's when I ordered Longo. And even my Longo needed corrections and additions. When I first got Longo I was afraid to touch it, now it is all marked to high heaven. It looks like a madman marked it up.

I think Scarlatti was really a genius and who knows what possessed him to write this fantastic music? The smells in the street, the sounds in the market, the guitars, the singers, danc-



Miss Jones prepares to study a Scarlatti recording.



ers, everything. There is one great sonata which speaks of people wailing. One who has any ear at all can hear it floating out over the desert areas. This is a sonata Kirkpatrick calls very early and yet it is absolutely impossible that it could have been an early sonata. Scarlatti was a genius. I don't believe that if there had not been a harpsichord revival that he would have ever received the attention due him because his work is completely lost at the piano. I don't like the way anyone plays Scarlatti on the piano.

I believe Valenti is more akin to Scarlatti than anybody else. I feel that if Scarlatti were alive today and could hear Valenti play he would say YES! He would have wished he had pedals and had been able to make changes at will. His music tells you that. Kirkpatrick's contention is that Scarlatti's clever structure, chords, and lead lines does it all for you. I say hogwash!

I say he used a 16 a lot more than is believed and he played a lot differently from the way Kirkpatrick plays him.

HANEY: *How would you suggest a beginning harpsichordist be introduced to Scarlatti?*

DOMINIQUE JONES: Well, I guess the Kirkpatrick edition can only be bought in a complete set, but it could be checked out of most libraries. The Valenti recordings are still available from time to time and place to place, even though the company who made them is now out of business. I now have all the Westminster recordings he did . . . a complete set.

First of all, don't look at scores, don't do anything . . . just listen. Listen to Valenti. Listen to Kirkpatrick. Listen to anyone who plays Scarlatti. Both Valenti and Kirkpatrick have recorded on a Challis harpsichord so you can compare their styles on a similar instrument. I don't know whether they are exactly the same but I know Valenti's has a 16', two 8's and a 4' on the lower and an 8' on the upper that has a half stop and buff stop on both the 8 and 16.

By all means one should listen to Fuller. It's really very dreadful. He recorded three records of early, middle

and late Scarlatti according to Kirkpatrick's numbering. He is a very bad player. He is just not technically up to it. Kirkpatrick plays slower, but better than Fuller. Fuller is a young man and Kirkpatrick is an older man and one must take into consideration but it's no good.

In order to get a good idea of what Scarlatti is all about, listen to Kirkpatrick and listen to Valenti. Then in your guts you are going to decide for yourself. It depends on how you have been raised. If you have been raised in the Bruno Walter school of the Germanic music then you will like Kirkpatrick. You can talk when Kirkpatrick is playing. You can not talk while Valenti is playing. You can't put a record on and then have social conversation with Valenti. Even mid-sentence I've had people who just stopped dead to hear Valenti. It just grabs you and you can do nothing about it.

It is possible to get individual volumes of Longo and Kirkpatrick has two volumes out of the Scarlatti he recorded. Also, Heugel has started publishing all the sonatas using Kirkpatrick's numbering and including Kirkpatrick's corrections. I don't take any umbridge with his corrections. He is on the right track there. When he talks about the fact that Longo took out certain parts that sounded funny on the piano that ob-

viously belonged there because later on they show up again. I agree with Kirkpatrick about this whole area. It's just his approach to the harpsichord and his numbering that I don't go along with.

Kirkpatrick has just released facsimiles of all the manuscripts of Scarlatti. This costs a bloody fortune but is well worth it. That is great to have. Now you can have it yourself and you can figure out your own interpretations. I think the only safe editions to use are Kirkpatrick's and Longo. However, if you are going to use Longo, you should read Kirkpatrick's book otherwise you could be playing wrong notes. In Longo he has many little letters which tells you to look to the back of the book. You should look. Whatever he has put in the postscripts are correct. The only thing about Longo is that in the front of each book he gives you a glossary of ornamentation and it is all wrong. It is all 19th Century. It's all trilling from below instead of from above. None of it is valid.

Something which I believe is as important as the editions used for Scarlatti is the type of instrument on which the Scarlatti is played. There are different harpsichords for different kinds of music. After all, there were different schools of harpsichord building. I think to use an instrument like Dowd or Hubbard would build to





play Spanish music is like using a harpsichord to play Chopin. It is just not valid. I'm tired of all those thin sounding harpsichords. With no guts to them. No soul to them. I know they did exist and do today.

HANEY: *When you asked Jones-Clayton to build your harpsichord, what did you ask for?*

DOMINIQUE JONES: Well, first of all we decided that I would have to tune it. I was at his studio and he untuned a harpsichord and made me tune it. I had never done it before. He said O.K., you can tune. So that solved that problem. We weren't talking about a little harpsichord, we were talking about 244 strings.

Then I decided that the next thing was to have him come to my house to see where the instrument would be played.

So he came to the house and listened to music and checked the acoustics. Specifically this house is a very unusual house soundwise. It has all this concrete, beams, and glass and one has to take into consideration how a harpsichord would sound here. Especially with that wonderful free-form space above and the floating ceiling.

Before he came, I had told him I wanted a harpsichord that sounded like Valenti's. I didn't know who had built it or what it was but I wanted one to sound like that.

Dick Jones told me that it was a Challis and that he didn't build instruments like Challis. So I told him that I did not believe that a harpsichord could not be built without this incredible sound. He came over and I played Valenti on the phonograph and told him that I wanted a sound just like that. Jones told me that if that's what I wanted he would do the best he could. He sent me to all these different people to hear different instruments and play different instruments and to be very sure because they do cost a lot of money. On top of this I wanted mine in rosewood which I think added to what it sounds like because rosewood being as hard as it is.

He built the instrument and it was exactly what I wanted. It has a great sound. I like it very much.

HANEY: *How did you arrive at the disposition of the instrument?*

DOMINIQUE JONES: I studied the recordings very carefully and determined that Valenti had a 16', 8' and 4' and 8' on the upper. But it has only been recently that I now realize that Valenti had more than just that. All I do is listen to Gould play Bach and Valenti play Scarlatti, and most of the time it is Scarlatti since I am so involved with it. Eventually I began to hear things which indicated that something else was happening on his harpsichord, but at first I couldn't figure out what it was. Then I found out that he has another eight on the lower manual which explains a lot.

Even from the beginning I wanted an instrument that went up to G-3 but Dick talked me out of it and the first sonata I played went up to G-3 and Dick said "Forget that one!" We are going to build another instrument now which is going to be about 8½ inches longer than this one and will have a wider keyboard with a G-3 and two eights on the lower. We're also going to try a four foot on the upper just for fun. We will quill with a plastic but not Delrin. Challis doesn't use Delrin either. I hate the Delrin sound. I had Dick quill either the upper 8 or lower 8 and I left it in only for one day. I hated it! So he took it out and replaced it with this special plastic he uses.

I like a harpsichord that really has sound. I don't play any of the French school and I don't like it much anyhow, so I need an instrument that will respond to this more dramatic Scarlatti music.

HANEY: *Have you ever considered playing professionally?*

DOMINIQUE JONES: No. And while I can still run a 100 yard dash very fast, I am not as young as I used to be. I think that at some point the muscles in the hands and arms won't do what they could at an earlier time, even if one works very hard. And anyhow look at how thin my arm and fingers are. I only weigh 89 pounds. Now where are the muscles for all that power that is needed? Admittedly I

have enough muscles for an 89 pound person, but even Wanda Landowska, who was no bigger than me, had larger hands and arms. I just could not play professionally without more stamina. And anyhow, I've had a career and I'm not really the career type. There are a lot of things about a career I didn't like, especially the one I was in. Fashion designing. At one time I was the highest paid fashion designer in the country. The name Dominique Jones probably doesn't register with you but I started out all those knits that became so successful. I started the whole craze. Then I went into other types of clothes and I did very way out things. Some of them are considered way out even today. Loose flowing things. The trouble was that it takes 30 seconds to create something and then Murphy's Law sets into motion . . . if anything can go wrong it will, at the worst possible moment. Well, things were constantly going wrong. I had to oversee the factories, the pattern makers, the sample makers, the tryout girls, the graders, the factory who sewed it, the teamsters who would go on strike, the snow which would ground the planes, the quality control which was completely nil. When you are working with \$12 a yard material and you are making a garment which sells for \$150 to \$200 each and you think you are not going to sell any of them and you get in 2,000 orders and then they damage the fabric and it can't be replaced and on and on. Enough of this in eleven years can kill you. It got to the point where it was destroying me. On top of which I never studied to be a fashion designer. I was really in college studying astro physics and waiting for the husband-type to come along when all of a sudden I found myself in the garment industry as a famous fashion designer. I never started out to be a Helen Gurley Brown type. I am not a career woman. I want to stay home, plant flowers, bake cookies, do charity work and play my harpsichord. Now if a nice man comes along who wants to marry me, perhaps that's what I can do from now on.



# IGOR KIPNIS SIGNS WITH ANGEL

Harpsichordist and I.H.S. member Igor Kipnis has been signed to an exclusive four-year contract with Angel Records, it was announced by Capitol Records vice president Brown Meggs. Four solo recordings are planned during the first two years of the contract, and the first two have just been completed in New York City. Two long-play discs of French Baroque works and music by Johann Sebastian Bach have just been released.

Two different instruments, each chosen for its historically authentic style, were used for the recordings, but both were built by Frank Rutkowski and Robert Robinette of New York City. On a jewell-like reproduction of an instrument built by Pascal Taskin (1723-93) and now owned by Yale University, Kipnis recorded music by Rameau (Suite in A minor, from the

"Nouvelles Suites," circa 1728) and Jean Francois Dandrieu (Suite in C major, from the "Pieces de Clavecin," 1728), the latter apparently a first recording. On a larger, more "German" style instrument including the 16-foot stop, he recorded an all-Bach program consisting of the Chromatic Fantasy and Fugue, three Toccatas (E minor, C minor and D major) and the rarely performed Prelude and Fugue in A minor, S.894.

The recording sessions took place in National Recording Studios' Edison Hotel ballroom studio in the Broadway theatre district, over a leisurely two-week period. Before his affiliation with Angel, Igor Kipnis recorded for Epic and Columbia Masterworks. His most recent Columbia recording was released last spring, a collection of music for two harpsi-

chords and harpsichord duet with his late mentor, the English musicologist Thurston Dart. Kipnis had worked closely with Dart until the latter's tragically early death in 1971, and attributes much of his own continued growth in matters of musical style to his great teacher.

Igor Kipnis was born in 1930 in Berlin (his father is the famous Russian bass Alexander Kipnis), and before the war lived in Vienna. Having grown up in America, he now makes his home in West Redding, Connecticut, and teaches at Fairfield University, touring under the management of Albert Kay Associates. He is a well established record reviewer and contributor to "Stereo Review" and a 5,700 word interview with Mr. Kipnis appeared in Volume II, No. 2, 1969 of "The Harpsichord." ☺



Harpsichordist Igor Kipnis at recording session for Angel Records' debut. Instrument shown is reproduction of Yale Taskin by Rutkowski and Robinette. Saw horse legs were used only for the convenience of Kipnis whose legs don't fit properly with the instrument's normal apron and legs.



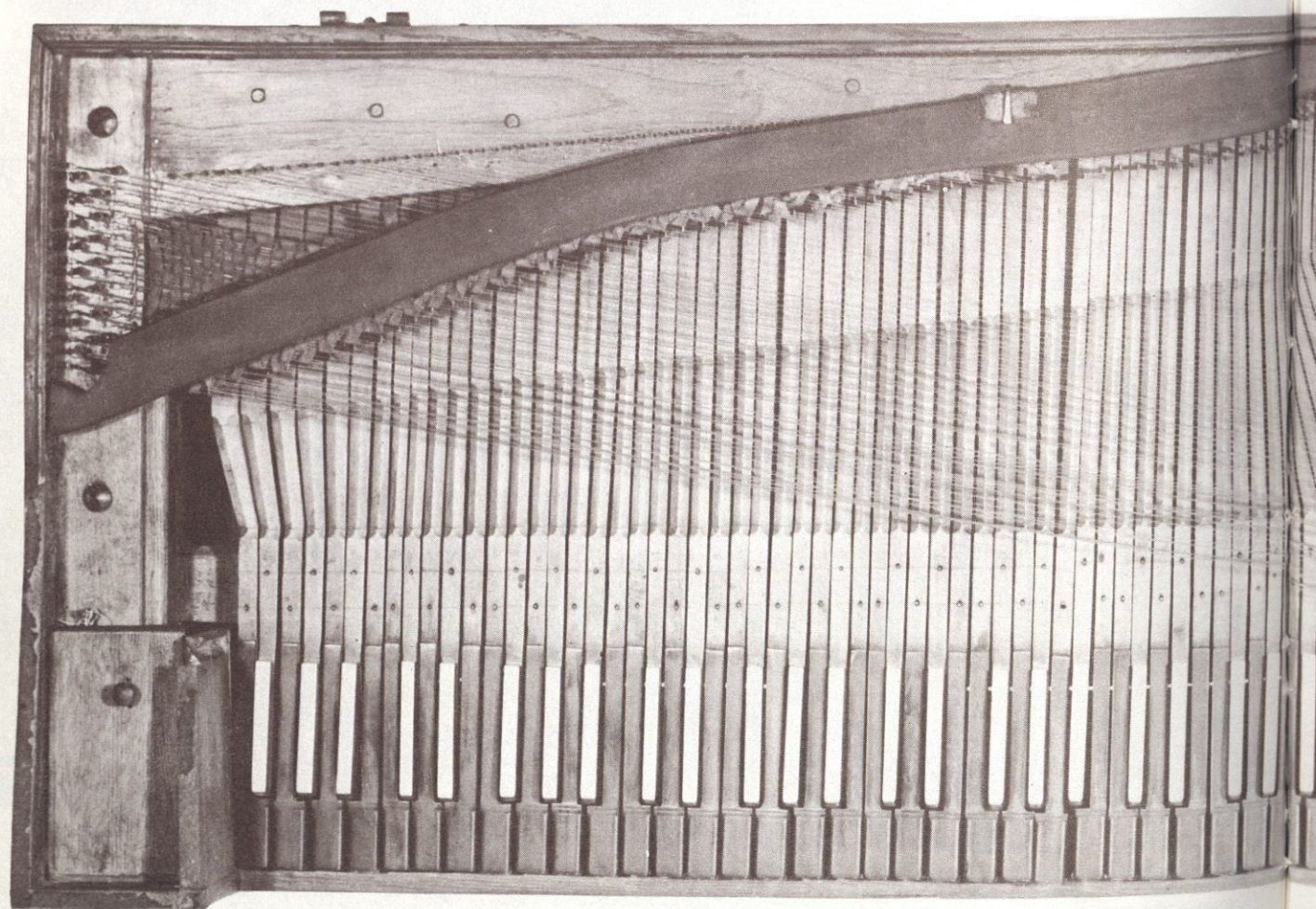
# CLAVICHORD of NOTE

A number of people believe that if you've seen one clavichord, you've seen them all. Of course, case decoration reflects the various artistic talents of the builder and originality does show, but generally speaking, the mechanics and dispositions are all the same. That's what many people think, but that is not true. This mid-18th century clavichord (maker unknown) from the Hugo Worth collection and now preserved for us by Smithsonian is a case in point.

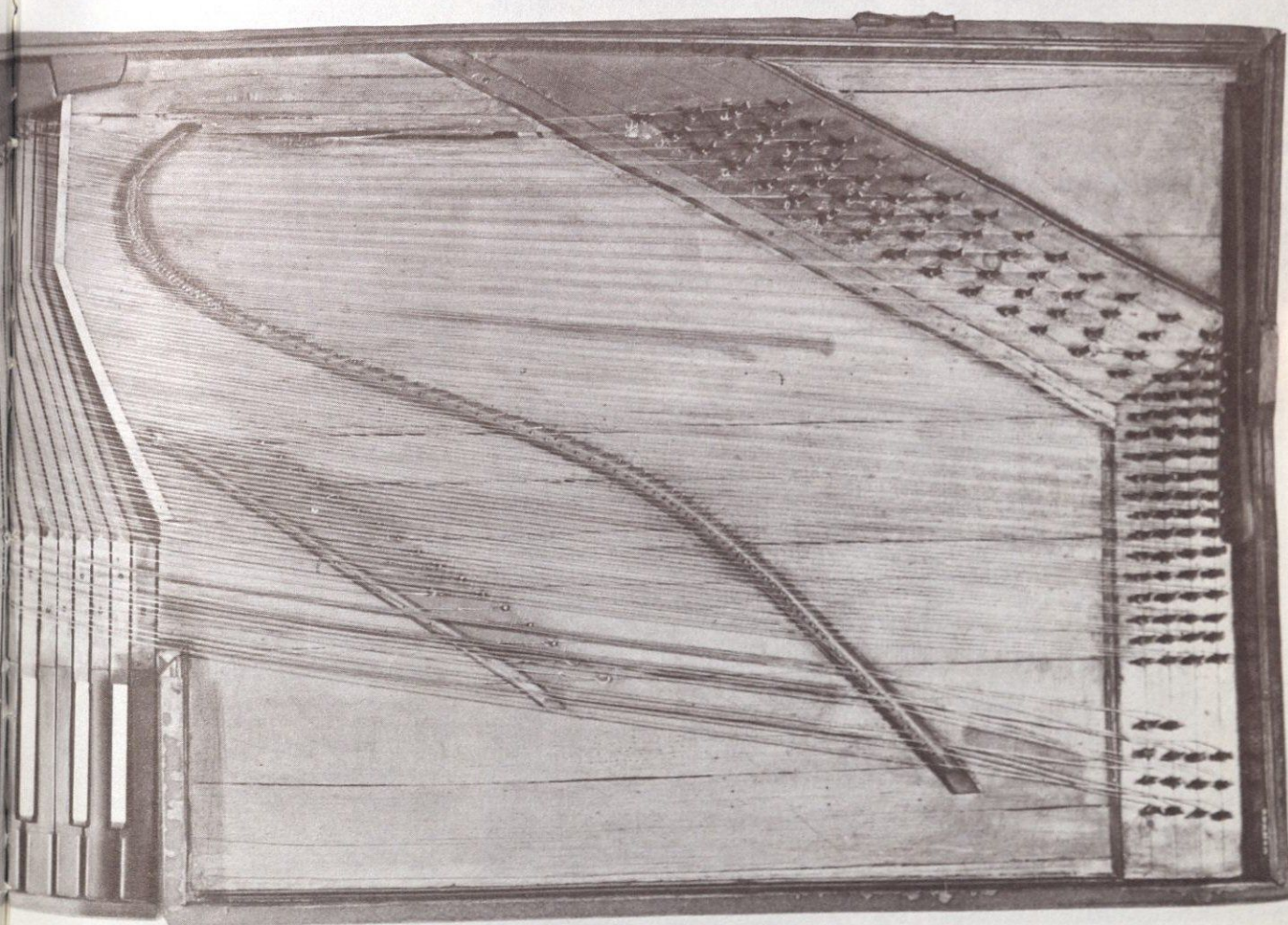
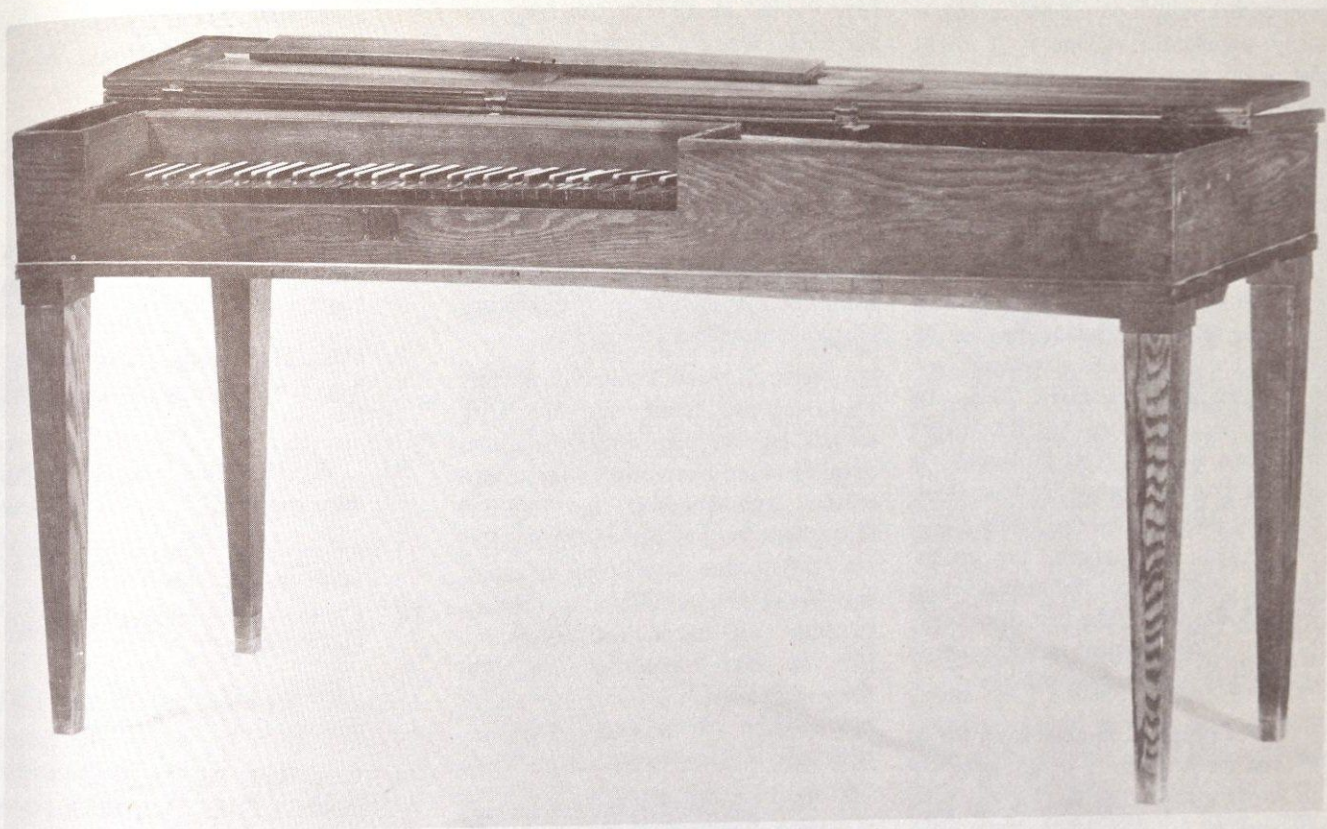
Look at the soundboard. In addition to the shepherd's crook bridge, you will notice 17 hitch pins and a

straight bridge. Now examine the upper left hand corner of the frame and you'll see not only the usual hitch pins, but 17 tuning pins! This instrument is not a run-of-the-mill clavichord. It contains not only the usual 8' choir of strings but a 4' choir as well. Knowing the simple tangent-to-string system of the clavichord a logical question would be how these ranks of strings can be turned on and off. A harpsichord always gives you this option, especially with the 4' choir. The clavichord gives you no choice. The 4' strings, which are struck by the bass keys, are always on and are used for

adding brilliance to the lowest 17 bass notes. This particular instrument is double strung which means each key tangent strikes two strings tuned in unison. In the case of the bass, each key tangent strikes three strings, two of them in unison and one, one octave higher in pitch. One of the difficulties here is making sure that the height of both the 8' and 4' strings are the same distance from the tangent so they will strike at exactly the same instant and place equal pressure on each string. To have it otherwise would create two problems. One, a sort-of second-touch like that of some theater









pipe organs which would not be necessarily undesirable (there is a slight degree of second-touch to every multi-choired harpsichord which is correctly adjusted) and two, an undue stretching of one set of strings in excess of the other which would cause a pitch discrepancy which would be undesirable. Since the 8' strings must pass over the 4' bridge, the correction must be made at the 4' tuning pins or by canting the tangents to compensate for string heights discrepancy. Also, the longer the string, the less the height difference will be. This instrument is of good size measuring 172.4cm along the spine which is approximately 5 feet 7¾ inches. The tangents are graduated in width from the treble down through the bass. The bass are naturally the widest because each tangent is required to strike three strings.

The range is 65 notes from FF to a<sup>3</sup> with the 4' choir of strings from FF to A (17 notes.) The body of the keys appears to be made of linden and is finished in a very craftsman-like manner. The beveled section of the key is neatly done and artistically arranged. The naturals are of ebony and the accidentals are topped with bone. Not visible in either of our photographs is the printed paper decoration affixed to the inside of the case which is of varnished oak. The lid is also of oak but it has been decorated with cherry wood panels.

Although we usually think of oak as a very heavy and strong wood, the string tension of this clavichord was greater than the wood and the instrument is very badly twisted. Place a straight edge along the top edge of the photo and you will see how tortured the instrument is. The wrest plank has kept its place but the rest of the case wanders about in a most informal manner.

When this instrument first came to my attention, I immediately thought I had discovered something very unique. Scott Odell, Chief Restorer for the Smithsonian Division of Musical

Instruments, kindly corrected my assumption. While a 4' choir of strings on a clavichord was not the rule, it can not be considered uncommon, especially in North German clavichords built in the 18th century. Scott told me that while discovering a clavichord with a 4' choir was interesting, it would not cause the excitement that might come from discovering, say, a 15th century harpsichord with a 16' choir.

Since I wanted additional facts about the production and popularity of this type of clavichord, he called upon Sheridan Germann, a very cooperative woman who has worked throughout the summer of '72 as a Research Associate developing an extensive file of photographs and other information on harpsichord decoration. *(She has also completed some full-sized measured drawings of instruments which will be covered in a future issue of The Harpsichord.)*

Mrs. Germann searched through her files and located 14 clavichords in other collections which have 4' choirs. The earliest was built by Hass in Hamburg in 1728 and the latest by A. Dolmetsch in 1896. It is believed that the later instrument was "probably modeled after an instrument of C. G. Hoffman 1784." It is now in the Russell, Edinburgh collection. Of these 14 instruments, 10 of them were built by Hass in Hamburg, two are by Barthold Fritz in Braunschweig, one is by Dolmetsch and one is anonymous. A rather curious fact is that of these 14 instruments only two of them are to be found in Germany. The rest of them are in Copenhagen (5); Scotland, (4); Switzerland (1); Belgium (1); England (1). The following list gives the maker, date, current location and range of these known instruments.

1. Hass, Hamburg, 1729 (in Berlin) C-e"
2. J. A. Hass, Hamburg, 1744 (Brussels) FF-f"
3. J. A. Hass, Hamburg, 1755 (Copenhagen, Musikhistorisk Museum 215) FF-f"

4. J. A. Hass, Hamburg, 1761 (Copenhagen, Musikhistorisk Museum 214) FF-f"
5. Hass?, Hamburg, red & green, Copenhagen, Claudius Collection) FF-f"
6. Hass, Hamburg, red grained, (Copenhagen, Claudius Collection) ?-d"
7. Hass, Hamburg, yellow, (Copenhagen, Claudius Collection) FF-f"
8. J. A. Hass, Hamburg, 1763 (Edinburgh) FF-f"
9. Anonymous, unfretted, 1750-1800 (Basel) FF-f"
10. J. Hass, Hamburg, 1767 (Edinburgh) FF-f"
11. Barthold Fritz, Brunswick, 1747 (Berlin) C-e"
12. J. A. Hass, Hamburg, 1763 (Edinburgh) FF-f" (8'); FF-B (4')
13. A. Dolmetsch, 1896 (Edinburgh) FF-f" (8'); FF-C (4')
14. Barthold Fritz, Braunschweig, 1751 (London, Victoria & Albert Museum) FF-a" (8'); FF-C (4')

One question that I was not able to get answered was: "What does it sound like?" This particular instrument is not in playing order and Scott Odell had not heard one so could not comment on it. As a test I took out all but 17 of the bass 4' jacks of my Hubbard-Barclay harpsichord and turned on the lower 8'. The cut-off at A was so noticeable it was disturbing. Of course, we must remember that adding another choir of strings does increase the volume of a harpsichord quite noticeably. This is not equally true with a clavichord. Additional strings on the clavichord enhances the *quality* of sound more than the *quantity* of sound.

So now we are left with a question.

Why?

*(Continued on page 24)*



# "MUSIC and MODERNISM"

**EDITOR'S NOTE:** On June 16, 1972 a group of music lovers gathered together at radio station KQED in San Francisco to talk about the harpsichord and harpsichord music. Present were Fernando Valenti, harpsichordist; Jane Wilkinson, composer, teacher, University of California at Berkeley; Jim Ladewig, graduate student in Renaissance and Baroque music, University of California at Berkeley; Lynn Bercovitz, harpsichordist, graduate student in Renaissance and Baroque music, University of California at Berkeley and bringing them all together, William F. Buckley, Jr., central figure of "Firing Line", a weekly television program. The "Firing Line" television series is a production of the Southern Educational Communications Association and is transmitted through the facilities of the Public Broadcasting Service with the aid of a grant from the Corporation for Public Broadcasting. This San Francisco meeting was taped on June 16th and first broadcast on P.B.S. on July 2, 1972 under the title "Music and Modernism." We re-recorded the program when it was broadcast in Denver and after listening to it several times, decided that I.H.S. members might like to read the interview in "The Harpsichord". A letter to the Southern Educational Communications Association in Columbia, South Carolina, brought an immediate and friendly reply and after William Buckley's office in New York approved it, we received an O.K. to print the entire program from James McQuinn, Project Coordinator for "Firing Line." Our sincere thanks to everyone involved for making this addition to our Scarlatti edition possible.

HLH

**BUCKLEY:** *We're going to try something unusual. It is a part of the legend we live with that things get better and better, that as knowledge grows so do our perceptions. We are all familiar with the application of that myth to the world of science and of government, but less so to the world of art. Even so, it is there, and although we treasure — some of us dutifully, others passionately — the art of other years, other centuries, just the same, we more or less assume that recent discoveries brought us not only the jet engine but ways of expressing ourselves musically, for instance, which are more subtle, more sensuous, more human than ever before.*

*I thought to make a passing test of that proposition by asking someone to discuss it and to play — to play the simplest performing keyboard instrument in the world, the harpsichord. The number of things you can't do with a harpsichord is extraordinary. It is to a piano what a madrigal is to Rimsky-Korsakov — but you wait. Wait and see what the poor people of the early 18th century had to settle for.*

*As performer, we have with us Mr. Fernando Valenti. Time magazine said about him a few years ago, "He is now the most exciting of the masters." He was a child prodigy at the piano, a graduate of Yale University, where he studied under Ralph Kirkpatrick, who led him to the harpsichord. He has played everywhere in the world. He has recorded an incredible 80 LP discs, including the whole of Scarlatti. The Saturday Review said about him. "Valenti's range, his coloristic sense, mark him as one of those rare artists capable of vitalizing whatever interests him." And The New York Times said about his most recent concert in New York City last season, "He is first, last and always a great, great artist," adding, "and, judging by the audience, his appeal to young people should make him the hottest attraction on the college circuit today." Mr. Valenti is musician-in-residence at the California Institute of the Arts at Valencia.*

*I should like to begin by asking Mr. Valenti, before we move into discussion of the Baroque versus the Modern, to give us a whirl, to play*





something from Bach that excites him, that he finds as emotive as some of the music that brings them to their feet at Fillmore East. He will play *Fantasia in C minor*. It lasts two and one-half minutes. Mr. Valenti.

(Mr. Valenti plays)  
(applause)

BUCKLEY: Not bad. (laughter) Tell me an answer to one very basic question: when the Baroque musicians wrote pieces — for instance, that one — were they intending to stimulate certain passions or certain sentiments or was the whole experience intended to be more subjective?

VALENTI: Well, no, I have no doubt but that they were intending an expression of something that they were feeling actually. One of the misleading aspects of that is that the titles of the pieces aren't conducive to any very decisive conclusions. This particular piece is called *Fantasia*, fantasy — it could mean anything. But, if you know the Bach language and if you know the nature of the devices of expression that they used in that period, you can tell certain things about it in comparison. For example, I myself think he sounds very angry. First of all, he has used a musical language — BUCKLEY: He found out his wife was pregnant?

VALENTI: Well, 22 times, I believe. (laughter) He sounds very angry and also he seems to be transcending the harpsichord medium. I mean it's very nice and typical to hear on the harpsichord something like this (plays), but if someone comes at you with something like this (plays) or if it sounds like this (plays), he's trying to scold somebody about something. You cannot just tell me that this is an intellectual exercise. Something is coming across there — he might have lost his cuff links or somebody may have fouled up a rehearsal at the local church or something like that. I think that what the expression is may be a slightly subjective thing for us to try to judge; however, whether or not there is any expression in it of a genuine sentiment is without any doubt. There must be.

BUCKLEY: Well, in modern music,

in a lot of modern rock music, for instance, I take it it would be indescribable to have more than a single reaction, a single emotional reaction to a particular piece, but in the case of the *Fantasia*, for example, is it perfectly respectable for somebody to say, "It doesn't mean anger to me at all. It means something completely different." Did they not, during the Baroque period, require that there be any sort of stated relationship between a piece and the emotion they were attempting to liberate?

VALENTI: No, they did not require it. As a matter of fact, I think there's an even more basic difference. I think, for example, that in the rock music, a sentiment is conceived, if you want to say that, and then the music accompanies it. I don't really think it is the expression of a sentiment or a feeling through the music. Because if you see the means of expression of most rock music, especially the bad rock music, you are not expressing anything through the music. You're expressing, yes, and the music exists in the background as an accessory after the crime or whatever it is.

Witness, for example, the melodies are not usually terribly calculated, not very well figured out. The reliance seems to be principally on repetition, which invariably has an impact — it has an impact on anybody — and also on sheer decibel power. But as for ingenuity in the music or ingenuity in the rhythm, or in the harmony, it's totally lacking. Therefore, the devices by which you express something through music, I think, are not the objective. The objective is to express something and have a musical background to lend it force, to lend it muscle — which, indeed, it does, a great deal of force — 150,000 decibels or so.

BUCKLEY: Well, now, you said a moment ago, when you did that little tinkly thing up top, that most people think of the Baroque music as sort of coming out of a music box with little people —

VALENTI: Particularly the harpsichord music.

BUCKLEY: — particularly harpsichord. In fact, I think it's probably

correct that people think of the Baroque period as one of very considerable self-containment, where nostalgia and sensuousness and that kind of thing were more or less concealed except for when one was depicting the Crucifixion. Then one could have it in the great masses or chorales. Can you give us an example of, say, something you would select from Bach or from Scarlatti or from anybody —

VALENTI: Something a little sadder, maybe.

BUCKLEY: Yes.

VALENTI: I think this, for example, is nostalgic and it's also very short. (plays) It seems to me there is something in there that's burdening him a little bit. He is not too happy. He's not disconsolate. It's going to be all right and it's not worth a tremendous musical structure. It's just a little prelude. But he's expressing sort of disappointment or something that isn't quite —

BUCKLEY: How many times would somebody who had never heard it before have to listen to that before it began to grab him, would you guess?

VALENTI: In the sense of liking the piece or in the sense of —

BUCKLEY: An American, a modern American — say, somebody in his twenties or in his late teens.

VALENTI: I wouldn't think very many times and I wouldn't expect him to agree with me as to what my appraisal of the substance of the piece is, but I wouldn't think that the meaning of it somehow or other — no matter how well or how badly articulated — is that elusive. I'm not so sure that I understand your question, but it's not —

BUCKLEY: I'm trying to ask — well, I'm trying to discover is there something which, when it was played the very first time, say, in 1730, people thought, "Gosh, that's a terrific piece of music"; whereas, if it was played for the very first time, i.e., to somebody who hadn't heard it before in 1970, people would say, "Well, what's going on?"

VALENTI: Yes, I think that's likely. I think that the language in which it expresses whatever it is expressing was something that they were much more



at home at that time. For all we know, and we gather that that is true, that is as intense an expression of whatever they were expressing, of whatever they were feeling, as was around at that time. Now, we are used to the tastes of a later age. We're used to greater debaucheries of sound, using less economy of means, and more direct assault on the central nervous system — make it louder, add four trombones, a little more perspiration. That is bound to hit harder and it's bound to hit quicker.

BUCKLEY: *Is the aesthetic sensibility latently there? I know, for instance, that when I was in China, I heard Chinese music and I found it so offensive, simply in terms of what I was used to, that I always turned off the radio — always. Sometimes I asked myself, "If I were in jail," which didn't happen to me in China (laughter) — I being the exception, "and I had only the radio to turn on or off, would I eventually get used to it?" Would American students, if they had an opportunity to listen to that or nothing, turn that on and would they, after a while, do you think —*

VALENTI: Yes.

BUCKLEY: — *be seduced by it?*

VALENTI: I am absolutely certain of it.

BUCKLEY: *Play just a little bit of it again, just for fun, to see if the second time around it's that much more familiar.*

(Mr. Valenti plays)

VALENTI: Actually, it has such an economy of means, such a directness of expression. What it wants you to hear it tells you right away. It doesn't bash you over the head with it. It's uncomplicated structurally. It isn't a fugue; it isn't a composed, spacial arrangement of a piece where you have to hear the first theme and the second theme and the contrasts and the developments. It doesn't do that to you, and I would think that if anyone's going to get used to anything due to privations on other levels, it would be a piece like that.

BUCKLEY: *Since we are in search of sort of an amplitude of sentiments and expressions, and we have a distin-*

*guished panel here who want to ask you some questions, too, in due course, I would, before we get to that, like to try out a couple of other things.*

*There is the sense of the Baroque being sort of meticulous and dry, mathematical and unexciting. Now, both of the pieces that you played, especially the second, might fall into that category. What about something — you mentioned the B flat gigue —*

VALENTI: The B flat partita.

BUCKLEY: *The B flat partita. But before you play it, you did mention that in modern music, people ask for repeats a great deal, right? Now, to what extent did Bach depend upon repeats simply because he wanted to fill a program or to what extent was there some sort of a symbiotic pleasure that was gotten from the fact that you did something and then did it again?*

VALENTI: I would say that the act of repeating something intensifies the meaning which it is intended to convey. That's why it's an old pianistic trick, you know, to play twice anything that a composer writes. The first time must be played however it's played, and the second time must be an echo because that relieves you of any responsibility. It always sounds good and it always works. In Baroque music, it's quite the contrary. These people will say something to you and just to make sure you've got it, they'll say it again. Furthermore, in the case of this piece, of this gigue, if you want me to try to play it — it's awfully difficult — there is another relationship which is that being a jig or gigue, it is related to the dance. And if you have fun dancing this thing, why should you stop? You might as well do it again.

BUCKLEY: *I see, yes.*

VALENTI: They were divided into two halves, each of which was repeated, so the dancer would have his fill of whatever dancing he was doing, and it was then translated into the concert version of the same dance. But they would have missed, I think, the repetition because it would have done a very serious injustice —

BUCKLEY: *To what the ear expected.*

VALENTI: — *to what the ear ex-*

*pected and to their sense of time. They had time for the repetition. They would have felt very disappointed were it not granted. Also, most particularly, somebody was dancing to it and got caught there with his teeth in his mouth without any further choreographic initiatives to take.*

BUCKLEY: *Yes, yes, yes, yes, yes, Okay, let us have it.*

VALENTI: Well, I'll try. This is a ticklish business. I'll do it with the repeats. (plays)

BUCKLEY: *Wow! (applause) Was the hand-crossing supposed to be in any sense exhibitionistic (laughter) or does the music just make it impossible to accomplish in any other way?*

VALENTI: Well, it's a little bit of both. It certainly is supposed to have a visual impact on the audience and it's sheer ham. But, it goes a little further than that because in some pieces it's only the fat on the ham. Some pieces can actually be played, some of the most famous hand-crossing incidents in the Baroque era, without crossing your hands.

BUCKLEY: *You mean by refingering and so on?*

VALENTI: Yes, you can play your notes and be faithful to the score without this pretzel-shaped operation to any degree whatsoever. However, it doesn't sound the same, which leads one to believe that the dimension of hand-crossing, the kinesthetic thrill, the danger of missing the note — which one very, very often does (laughter) — does something to the performer and does something to the piece. It provides a certain kind of thrill. The reason I know is because we have tried this experiment with some hand-crossing pieces on tape, where you can't actually see the performer —

BUCKLEY: *And you can hear it?*

VALENTI: — *and you can hear the difference between the performances of a piece with the hand-crossings and with the hand-crossings suppressed and replaced by another technical device.*

BUCKLEY: *You've got a very rough Scarlatti thing — I know because I've heard you play it — called "The Ping-Pong" which does that kind of*



thing. Do you think you could let us see how Scarlatti did one of those in one of his wild, mad pieces?

VALENTI: Yes. He was the great exploiter of that. As a matter of fact, he wrote hand-crossings where — not to forgive myself in advance in case I miss some notes — he really didn't care whether you hit the note or not. He just wanted you to go like that, because it meant something to the audience both visually and to the tension —

BUCKLEY: This isn't one of those, though? In this, he cares that you get there, right?

VALENTI: Well, he may care, and so do I, but (laughter) — no, but this is not one where the absolute accuracy of hitting the notes is of material value. Certainly, one practices and tries to lick it and tries to hit them all right, but it's not going to bother me terribly —

BUCKLEY: Will we know whether you hit the right notes?

VALENTI: I think so. (laughter) I think so.

BUCKLEY: Good luck.

VALENTI: Here we go. (plays)  
(applause)

BUCKLEY: You want that again?  
(laughter)

VALENTI: The very best way to practice that is not to look. The moment you start looking like this, you're out of it completely because it's a coordination that just cannot be done that fast. So just forget it. Measure your distance and hope your little note —

BUCKLEY: Could Alec Templeton do it?

VALENTI: He, I think, more easily than anyone else, because his measurement of the distances would have had to be so absolutely accurate for any hand displacement that it would have been far more worked out than I would ever bother to do, thinking that I didn't need it. I would need it, but I wouldn't bother, you see, whereas he would have to bother because there's no other way he could play. That's a very essential ingredient in all the playing of blind keyboardists. Their feeling for the displacement of the hand and

where it's going — they're so programmed to it.

BUCKLEY: Now, as I said, before we get into the question period, there's one very specific thing I want to ask you. You have shown us already the response of the Baroque to a number of moods. There are some people who feel that the resources of music grew during the 19th century and the 20th century and that, under the circumstances, although we can admire the achievement of the Baroque, it is necessarily condescending because, after all, they didn't have all of the moving parts that we now have in music. This, I know, outrages a great many students of Baroque and I suppose it does you, but I know also that people are always finding in the Baroque, and that you often point out, certain passages in it that foreshadow extremely experimental digressions and improvisations. Could you do something of this sort?

VALENTI: Oh, yes, there are several — most particularly in Scarlatti who was a fairly emancipated fellow and perhaps the most Baroque of all the Baroque composers. I personally hear foreshadowings of composers 150 years away from him in the future. For example, the 19th century, the century after Scarlatti, is associated with romanticism. Well, there are some romantic expressions in Scarlatti that are absolutely hair-raising if you consider they were written around 1747-48. For example, here, I'll play you a half of one because there's no point in going through the whole thing. He has to wind up a little bit, and I'll remind you that by way of Baroque music, you are still talking about something like this, (plays) which happens not to be Baroque, it's folkloric, but I mean that tinkle, tinkle (plays), that kind of music. Listen to this, by the same composer, incidentally, as that I just played. (plays)

That is not lollipop music. That's not powdered wig, buckles on the shoes, long clay pipe type music. That has a romantic ardor, a Brahmsian fervency of expression that I think is —

BUCKLEY: Was it popular at the

time?

VALENTI: Probably not, since the means of disseminating music in the 18th century, particularly Scarlatti's in Spain — he wrote most of his music in Spain — was not conducive to the development of the phenomenon such as we call "popularity." He wrote for the court and associated entities — the nobility and so on — and they went as far as those people would let it go. It very seldom, in his case, got outside of the palace gates. What he did do, however, was take folkloric tunes and use them inside the palace gates, but I can't imagine that very much of it got out, no, for any kind of dissemination such as we conceive of it today.

BUCKLEY: So, something like that would very probably have struck the people to whom he played it as Scarlatti gone a little bit off and indulging himself?

VALENTI: Yes, writing, I think, more for himself.

BUCKLEY: Did he do a lot of it?

VALENTI: Yes, almost every time he got in the key of B minor, he started thinking he was Chopin or somebody, with varying degrees of success. (laughter) B minor is a crucial key for him.

BUCKLEY: Can you give us another example?

VALENTI: Oh, yes. Some of it begins quite true to form. (plays) You expect counterpoints and so on, but watch what he does about the middle. (plays) This is absolutely incredible for so-called "music before Christ." I mean it out-romanticizes so much, for example, of Beethoven and Schubert — again, with a very simple medium, not relying on loudness and softness, of alternations of loudness and softness always within what has come to be regarded as the somewhat limited tone capacity of the harpsichord.

BUCKLEY: Could that piece be played as successfully on the piano?

VALENTI: Even more successfully, because the piano will give you an opportunity to load the dice a little bit more. However, when that happens then, of course, you have a tremendous distortion, and you have, then, another issue, which is: are you restoring the composer's musical intention or are



you imposing a form of expression that really comes from a later age?

BUCKLEY: I'd like, Mr. Valenti, if I may, to ask Miss Jane Wilkinson, who is herself a composer and who will be teaching at the university at Berkeley in the fall, who is from Cambridge, England, if there's anything she in particular would like to ask you in connection with this discussion or any tendential point.

MISS WILKINSON: Yes, there are a number of things, in fact. You were talking about what you thought the music expressed at one point. I wonder if I would be allowed to expound a little bit on that. First of all, in passing, I'd like to say I don't know whether I wrongly construed this, but I think Mr. Buckley may have implied that people of the Baroque period were essentially different from us. I think as human beings we stay rather the same.

BUCKLEY: I said they were understood as being different.

MISS WILKINSON: I see, okay, fine.

BUCKLEY: I'm on your side.  
(laughter)

MISS WILKINSON: I'd like really, if possible, to dispel this myth that music actually expresses in such a simple way — for instance, the composer intended to express joy here, or he intended to express this or that or the other. Composers, of course, are human beings like everybody else; they have their troubles and their emotions and so on, but I think it's important to remember that a composer is a craftsman when he is working and he is thinking very much about the business of composing. Now then, of course, there is a relationship between his emotional and every day experience and his work — of course. But I think it's a little more complex than we might at first believe. The unique thing about music is that it expresses the essentially non-discursive elements in experience. In other words, we can't really talk about it at the very fine level. In order to be able to talk about it — and we like talking about things, so we do — we attach certain labels to it like "joy" and "fear" and so on. But, in doing so, I

think we make a slight distortion, and those are really only symbols of certain things that we may see in the music. And I think that they are perfectly valid in a certain sense as long as we realize — we don't know too much about how this works really, but there is a theory which I think makes a lot of sense, that music is an artistic construct, a sort of dynamic shape which is parallel to a certain extent in the dynamic shape of certain experiences in us in the past, and therefore we attach "joy" or "fear" to them. But I think it's not as direct, not as simple, as we might like to think it is. BUCKLEY: But that in itself is a verbalization, surely.

MISS WILKINSON: Oh, it is, indeed, exactly. I think the unique thing about music is that it can be, as it were, so general and so specific on such levels that words can't, and that's what's so unique about it. But I don't think it's quite as simple as we like to think.

VALENTI: Yes, but on the other hand, if in a medium such as we are presently using, specifically television, that turns out to be a convenient way to dispel misunderstandings about music that happen in a given sociological situation and so on to say, "Look, isn't this gigue gay as compared to the C minor Prelude," or something like that —

MISS WILKINSON: Oh, yes, I think —

VALENTI: — then however subjective it is, it is a little bit useful —

MISS WILKINSON: Oh, it is indeed, I agree. I think that on the large scale there will be a consensus of opinion as to what a piece expresses, although, as you probably know, certain people do have differences of opinion.

VALENTI: No, no, there must not be a consensus of opinion. I don't think we should even strive for that; but it is inescapable that pieces vary in mood, and if you point that out by way of introduction, I'm just saying that the undertaking is not illegitimate.

MISS WILKINSON: Oh, no, indeed not, indeed not.

BUCKLEY: Mr. Ladewig is a graduate student also at Berkeley, and his

field is musicology. Do you have anything that you —

LADEWIG: Oh, yes, there was a point that Mr. Valenti brought up at the end of the discussion that I'd like to get on to. If I understand you correctly, you say that you think performing the music of Bach and Scarlatti on the piano is a distortion of that music. It would falsify —

VALENTI: No, no, I say it lends itself to the possibility of distortion more than any instrument on which the composers themselves could play. I would say "distortion" is the wrong word and if I used it, I will withdraw it. What I meant was it is at best a transcription.

LADEWIG: Well, if playing Bach or Scarlatti on the piano is not quite realizing the composer's intentions, if we are not quite being faithful to them by playing it on the piano, do you have any qualms about playing Bach on a harpsichord which is constructed in the manner that, you know, harpsichords would never have been constructed?

VALENTI: I have many, many, many qualms, and many very qualmy followers (laughter) who criticize me for it all the time.

BUCKLEY: What would they have you play it on?

VALENTI: Well, there are more authentic versions of this instrument. But, you know, if you've got to put one of these things on the back of a Volkswagen truck and drive it eight hours from Los Angeles, or something like that, you begin to feel a little bit like a museum curator, a little less like a musician. It's a matter involving carpentry, antiquarianism — as I say, museum curator. And under certain circumstances, practically speaking, that is not acceptable. You cannot do that and leap around the world the way I do, try to give some impression of this music on something more closely resembling the harpsichords that they used then than a Steinway that is 11.5 feet long. I know that is a little bit getting off on the wrong foot, but for practical reasons, to some degree or another we all have to stay on the wrong foot. I accept your criticism



and, as a matter of fact, I join you enthusiastically, but there are certain problems to which there are no other solutions.

BUCKLEY: Is it your point, Mr. Ladewig, that the actual original instrument was much, much, much more fragile?

LADEWIG: Well, no, it was just much different than, let's say, this instrument here. For instance, there are many pedals on the bottom of this instrument which Bach's instruments never would have had. And I notice that a lot of steel has been used —

BUCKLEY: That's just a technical accommodation, isn't it?

LADEWIG: No, it changes what you can do with a harpsichord.

BUCKLEY: You didn't use the four foot at all, did you?

VALENTI: No, I haven't yet, except in the Fantasia.

LADEWIG: There are a few other things. A lot of steel is used in construction on the inside of the harpsichord. You know, Bach would have had a wooden harpsichord, which would give a different sound. We really do hear the music differently on many modern instruments than Bach would have heard it.

BUCKLEY: Well, can one say with any sense of assurance that he would not have used the steel if it had been available to him?

LADEWIG: I think that's arguing in a circle, you know.

BUCKLEY: Yes, that's why I say, "Can you say with assurance?"

LADEWIG: I just think that he wrote his music for a particular type of instrument and that music is organically related to the type of instrument he had.

VALENTI: No question. No question.

BUCKLEY: Well, what about the notion that I heard made that much of what Bach wrote, in fact, was intended purely to reproduce a series of tonalities, which is why, in fact, he wrote identical music in some cases for violin and piano or organ.

LADEWIG: Often, he made small changes. In fact, the rule is that he would change a piece slightly when he transcribed it from the harpsichord to

the violin, and he realized that there were differences in the instruments.

BUCKLEY: Miss Bercovitz is busting to be heard. She's a graduate student also at Berkeley and her field is Baroque and Renaissance music and she is also a harpsichordist.

MISS BERCOVITZ: Yes, I was a little bit curious. I want to touch just briefly on registration that you used and so forth. It's a little bit technical, but I think interesting. Jim was talking about the harpsichord of the period. Usually they didn't have pedals, they had handstops, which meant that you would have to lift your hand from the keyboard in order to change it — unless someone else was changing it for you, which is possible — and, therefore, is it legitimate to emphasize different sections of music by changing often with your foot, which you can do quite easily? You can change between sixteenth notes if necessary.

VALENTI: If the sections are truly sections, of course, yes. Are you accusing me of having done it in sections that are not sections? I may have done it.

MISS BERCOVITZ: No, not necessarily, but I'm just saying that it is possible to change your pedal registrations very quickly. What do you think of the possibility of doing this in Baroque music? Do you think it adds more variety to it for the listener?

BUCKLEY: Could you give us an example, because a lot of people don't know really what the effect of those pedals is.

VALENTI: Suppose I did something like this — I don't remember whether I did it or not. If I did, I shouldn't have.

BUCKLEY: Are you using pedals now or not?

VALENTI: Yes, everything is on now. (plays) Now, suppose in the middle section I did something like this. (plays) It's different than if I did this. (plays)

BUCKLEY: Beyond being a matter of soft and loud, it's different.

VALENTI: It's coloristically somewhat different because I've omitted the central octave and I'm playing the octaves on the outside, the octave

couplings on the outside.

BUCKLEY: And to make that adjustment in the 18th century you'd have had to reach out and pull something?

VALENTI: In most typical harpsichords, yes. The pedals are an English invention which came a little bit later, and I don't remember exactly the date. But they are a convenience which, as she says, is very seductive —

MISS BERCOVITZ: Yes, very seductive.

VALENTI: — and leads you to make the same mistakes that a pianist might.

BUCKLEY: You don't object to it, do you — or do you?

MISS BERCOVITZ: What? Using pedals?

BUCKLEY: Yes.

MISS BERCOVITZ: Well, in fact, I do.

BUCKLEY: Oh, do you?

MISS BERCOVITZ: Yes, I do.

BUCKLEY: No kidding? So you would rather he didn't have that change in coloration than use the pedal?

MISS BERCOVITZ: I think that you can change the coloration either by changing keyboards, which is very possible — to move up, back and forth — or, perhaps, by articulation.

BUCKLEY: Why don't you change keyboards ever?

VALENTI: Well, in this particular case, the four foot rank is not in the upper manual, and it would sound something like this. Besides, it would presuppose the action of an orangutan to go like this. (plays) All sorts of combinations are possible—changing keyboards and not playing with the pedals. I am not admitting that I did; I might have. But I don't remember whether I did or not.

MISS BERCOVITZ: Yes, I know it's the great temptation. I used to play an instrument with pedals.

BUCKLEY: When you were young. (laughter)

MISS BERCOVITZ: Yes.

VALENTI: If the objective is to restore the balances as written by the composer, which are organic and make the music speak for itself, then you mustn't do that at



all. If they are not, if they are to make lights and shades and contrasts of sonority, then you might as well play the piano, because that's the instrument on which you can best do it. And if I was guilty of that, it wouldn't have been the first time, but the times are getting fewer and fewer. I don't do it so much any more, but I agree with you completely.

I am not so sure, historically, as a matter of chronology and statistics and so on, that this handstop business is absolutely secure in cases of all the major harpsichord composers.

MISS BERCOVITZ: *Don't you think that perhaps by the time that the pedal was a common thing to use, harpsichord registration pedals, that they weren't really composing for that instrument? I think the majority of the music had been composed by that time.*

VALENTI: Quite conceivably, because being basically an English phenomenon, the English post-Purcell were already writing very hybrid music, not typically harpsichordial, in which you could get away with some more of these things.

MISS BERCOVITZ: *As I understand it, the instrument with pedals was made mostly as something to counteract the piano coming in and it had to compete with it because the harpsichord died out afterward.*

VALENTI: That's very hard to say. It's an awfully good idea. I hope it's true because it gives a very strong explanation for —

MISS BERCOVITZ: *Well, in the Kirkpatrick Scarlatti book he mentions the instruments that the Queen had, and he mentions that she had several pianos at the same time she had harpsichords. I think it's rather telling that two of them were changed back to harpsichords after she got them.*

VALENTI: It's true. It's also rather telling, if you remember — I think perhaps, it's even in the same section — Mr. Farinelli, the singer, liked the piano to accompany his songs, but if any solo keyboard stuff was going to be done, it was always on the harpsichord, whether the pianos were there

or not. I think that's extremely fascinating and something that is fun to shove down pianists' throats. (laughter)

Actually, the question of analysis of the Scarlatti keyboard instruments is a little bit vague and I think Kirkpatrick himself exercises considerable restraint because he is judging the instruments available to Scarlatti in terms of what was in the will, I believe, of the Queen. Isn't that right? Or in the will of Scarlatti himself?

MISS BERCOVITZ: *Yes.*

VALENTI: What was in an inventory of the palaces.

MISS BERCOVITZ: *Right.*

VALENTI: And that is not all that conclusive.

MISS BERCOVITZ: *Except that I believe Kirkpatrick mentions that the only two instruments that could take most of Scarlatti's very wide range were some Spanish harpsichords, and the pianos and the Flemish instruments and the instruments from the other countries did not have a large enough range —*

VALENTI: I think there is enough lack of evidence for me to be able to contradict you — in part at least, because the question of Spanish instruments is only now being investigated. Apparently, they hide them away somewhere. We know they are around.

MISS BERCOVITZ: *Yes.*

VALENTI: But there's a suspicion that there was a lot more to them than just those two eight foots that Kirkpatrick claims. And Kirkpatrick, I think, shares that suspicion. As a matter of fact, I've seen pictures of an alleged Spanish harpsichord which has the g<sup>3</sup>. What you mean by range is that Scarlatti will tend to run off the keyboard, off the top end, and the only places where you can play those sonatas, since he was not a cerebral composer — he didn't sit at a bridge table and figure things out. He played something, put his hands on the keyboard, he liked the sound, and he wrote it down. The contention that the only ones that those g<sup>3</sup> sonatas can be played on being possessed of only two eight foots — that's what he says, isn't it?

MISS BERCOVITZ: *Yes, I believe.*

VALENTI: This is, again, not conclusive because there have been others discovered, and just now some research is being done. The Spanish are very jealous of what they call patrimonio nacional, "national patrimony," and they hide everything away and nobody's been able to get in there. But the suspicion is that there's an awful lot of stuff that we don't know about.

BUCKLEY: *Mr. Valenti, the mention of music that can be played on the piano suggests an opposite question: is there anything which was written for the harpsichord which almost everybody would agree is just a desecration if done on the piano, something that is extremely contrapuntal, or anything that just would sound wrong on the piano and shows the distinctive genius of the harpsichord?*

VALENTI: Not because of its austerity, but there are such pieces, and strangely enough they are the very pieces that pianists always choose to play.

(laughter)

BUCKLEY: *What would be an example?*

VALENTI: The Italian Concerto is the most obvious one.

BUCKLEY: *Can you show us —*

VALENTI: The Italian Concerto is among the few pieces for harpsichord which has Bach's suggestions for registration, and they consist of this: he will have a marking piano — play softly in other words — in the left hand, and a marking forte in the right, simultaneously. Now, that's impossible to produce in one keyboard, so that is immediately — inescapably it means that the left hand has to go upstairs in order for it to sound — witness this passage. The marking is Bach's — I'm not making it up. It's authentic. If I play them both on the same keyboard, you'll get the same tone temperature. (plays) Well, that's not what he meant. He meant this. (plays) Now, that doesn't mean that on the piano you can't play the left hand more softly and satisfy that particular requirement, but if you do, you are still playing the same instrument. In other words, for Bach it implied not only that the left



hand was going to be softer, but that it was going to be a different color, a radically different color as between these two sounds (plays) — another instrument playing the accompaniment, in other words. Now, that the piano cannot so clearly achieve. There are several other pieces: the French Overture, the Goldberg Variations, the Chromatic Fantasy —

BUCKLEY: *Why was Glenn Gould's Goldberg Variations on the piano so successful, even musically?*

VALENTI: I think because it's a pianistic tour de force that's absolutely hair-raising, and a great deal of fun to listen to. This is a very respectable creative performer. But the fact remains, if you have to supply not only a change of volume but a change of color, and the piano cannot do it, well, why don't you play some of the Bach pieces, of which there are hundreds, in which you don't have that particular restriction. I mean, every pianist to a man has to play the wrong ones, the ones that are untranscribable, in other words.

BUCKLEY: *Miss Wilkinson, we have time for another round of questions — or did you want to go ahead, Mr. Ladewig?*

LADEWIG: *I have a more general question. I thought we might be able to make a comparison between the 20th century and the 18th century. Now, we know in rock music and jazz of the present day, improvisation plays a very important part, and I was wondering if you could tell us a little bit about the part that improvised ornamentation and embellishment played in 18th century music.*

VALENTI: Well, it's such a broad question because it would depend, for example — if you are speaking of ornamentation, it would depend upon the nationality. French ornaments are very rigidly, very carefully codified. You wouldn't want to add or subtract anything there because the ornaments are so organic.

BUCKLEY: *Would you give us an example?*

MR. VALENTI: Well, it wouldn't sound any more organic than if it were not organic. Don't you agree? I

mean an example in sound would not be quite the trick. I'm trying to think, but I mustn't . . . for example the Italians — Handel. Handel is a man who needs a great deal of help. If you play any Handel, you must do things, because if you put him there according to what he wrote in the score it's quite a dud, you know. He needs all — he presupposes that you're going to ornament the thing in performance. Now, Bach was fairly careful. So was Scarlatti, strangely enough. I say strangely enough because none of the other Italians were. Typically, though, the opposing poles are the French and the Italians. You cannot take any liberties with ornamentations because every one of those little nerve-racking things is there for a very good reason.

BUCKLEY: *Could you give us an example? Give us an example, if you will, of a passage that has in it several ornamentations so that we can see Mr. Ladewig's point — how indispensable they are to the success of that passage.*

VALENTI: Now, let me see. (To the panel) Can you suggest something?

MISS BERCOVITZ: *Some Rameau, perhaps.*

LADEWIG: *Yes.*

MISS BERCOVITZ: *Some of the Pièce de clavessin, by Rameau.*

VALENTI: Yes, which one?

MISS BERCOVITZ: *The allemande, in the first movement.*

VALENTI: Yes, or the bird thing. (plays)

MISS BERCOVITZ: *Yes, Yes.*

VALENTI: He wants to chirp. I don't know that I remember it. He wants to chirp like a bird, which objective is fulfilled by the mordent. (plays) Now, if you take that mordent out and go like this (plays) — it could be a birdcall, but it could also be a trumpet call. It could be anything that you want. That is one way in which the ornaments are organic. Very often, ornaments are used in Bach to alter the part-leading. He doesn't want it to run into parallel fifths, so he will suppress an ornament that is thematic, that has previously been thematic, that you expect to hear on a restatement of the theme; or he will add one in order to get himself out of part-leading trouble because he's

striking parallel fifths and so on.

BUCKLEY: *What about the slow movement of the Italian Concerto, would that be an example of the —*

VALENTI: No, because there the ornamentation is not on single notes. There, the ornamentation is melismatic.

BUCKLEY: *Is what?*

VALENTI: It's melismatic.

BUCKLEY: *What does that mean?*

VALENTI: It ornaments the succession, the transition between one note and the next, rather than being confined to ornamenting one note as it stands there by itself, isolated. There are very few actual isolated ornaments in the slow movement of the Italian Concerto.

BUCKLEY: *I interrupted you, Miss Wilkinson. We just have a second or two.*

MISS WILKINSON: *I wonder if Mr. Valenti could briefly say why he thinks, perhaps, that Baroque music is now so popular amongst a whole range of people.*

BUCKLEY: *Is it so popular?*

MISS WILKINSON: *Yes, I think so. If you come to some of the Bach concerts or the harpsichord or organ concerts, especially on the campus at Berkeley, you'll find they're packed.*

BUCKLEY: *Is that right?*

MISS WILKINSON: *Yes.*

VALENTI: This is going to sound almost like a prepared answer, but I think it's fairly clear to me. I think that first of all we have exhausted the tradition of music in which we've always been brought up. I mean we have had it, let's face it, with Emperor concertos and Tchaikovsky violin concertos and so on. It doesn't detract from their value, but it does mean that we don't any longer have to hear them every day. The music of the future seems to terrify us because we really don't know what it is, do we? It doesn't seem right now, in any of its manifestations, to be the ultimate safe investment. I wish it did. So having, I think, exhausted our immediate past, having nothing to inspire us with all that much confidence in the future, we are reaching over the head of the immediate past —



BUCKLEY: *Back to the Baroque.*

VALENTI: — back to the Baroque, where particularly young people find an extraordinary amount of directness of expression, of order, of clarity, of brevity, because there's no reason to listen to Mr. Bruckner uttering banality after banality in the Fifth Symphony for an hour and 22 minutes. I know, because I've just been through a performance of it.

BUCKLEY: *And we find there also theatre — at which point I must ask you to conclude the program. Would you give us something from Scarlatti?*

VALENTI: Oh, yes.

BUCKLEY: *And then, thank you very much.*

(Mr. Valenti plays)

(applause)



This must be one of the happiest years for Scarlatti fans in the history of Scarlatti music. Never before has there been such a wide selection of Scarlatti music and recordings available to the general public. It is now possible to own several editions of Scarlatti's compositions and even reproductions of the sonatas so the student or professional may do his own research in selecting the version he believes most accurate.

One can start out with **Domenico Scarlatti, Sonatas, Volumes VIII and IX** edited by Kenneth Gilbert and published by Heugel and Company, 2 bis rue vivienne, Paris 2, France.

Heugel and Company has taken a giant step in planning publication of the complete edition of the 555 keyboard sonatas of Domenico Scarlatti in the numerical order established by Ralph Kirkpatrick. The entire collection will consist of eleven volumes, two volumes being issued each year until completion. Editor Gilbert indicates that after all eleven volumes are released, he plans to issue two volumes which will contain sixty sonatas, but not duplicating the sixty sonatas Kirkpatrick selected for his two volumes published by G. Schirmer.

But back to the physical aspects

of these initial two volumes. They are well done and the publisher has selected a high quality paper which will stand much use for many years. Each page is well laid out and the music is positioned to generally make page turning easy. The musical notation is clear and easy to read.

Volume VIII contains Kirkpatrick numbers 358 through 407 and Volume IX contains Kirkpatrick numbers 408 through 457. Gilbert's edition is based on the "Venice" sources for the sonata since Kirkpatrick's facsimile edition contains the "Parma" versions.

All harpsichordists should own at least one of these volumes, and serious students will want to obtain the complete set.

Really great news is the publication of **Domenico Scarlatti, Complete Keyboard Works**, by Johnson Reprint Company, 111 Fifth Avenue, New York, N. Y. 10003. Scarlatti students have waited years for this to appear, and one will not be disappointed with the results. The works are collected in 18 volumes and each volume is handsomely bound in blue with titles in gold and red on the spine. Single volumes are available at \$15 each and the entire set sells for a hefty \$250, but it's worth every penny of it.

This is the first time that all the sonatas have been available in the numerical order arranged by Ralph Kirkpatrick and published in his book *Domenico Scarlatti*. Of course, this order has been questioned by a number of scholars (see *Dominique Jones page 7 this issue*) and will continue to be questioned for years to come. It does seem, however, that Kirkpatrick has come a little closer to the truth than Longo who did not know that many of the sonatas could be arranged in pairs. Also, Longo scattered the thirty "Essercizi" published by Scarlatti, throughout the volumes of his complete edition.

Now then, what are facsimile publication all about? A facsimile is an exact reproduction of the original music which is done by photography. If there are corrections, additions, editing marks etc., on the original, it appears on the facsimile. This is

of great importance to the serious student who wants to study the original and not what some editor presents as his idea of what the original was all about. Originals are sometimes difficult to read since each composer has his own "handwriting" that may, or may not be very clear to eyes used to reading mechanically printed music. In Scarlatti's case we don't know what his writing was like since no original manuscripts now exist. The music reproduced in these volumes is easy to read without too much difficulty. A few of them have a bleeding problem meaning that the ink from the back has leaked through the paper and is visible from the front which makes for some confusion.

Of the 555 sonatas reproduced in these volumes, 463 come from the Library of Parma and are reproduced in their entirety. Of course their order has been changed somewhat because of Kirkpatrick's numbering. The rest of the sonatas have been collected from other libraries in many parts of the world. This includes Bibliothek der Gesellschaft der Musikfreunde in Vienna; Yale University, New Haven; Bischofliche Santani-Bibliothek, Munster; Biblioteque de Conservatoire, Paris; Biblioteca Nazionale Marciana, Venice; Fitzwilliam Museum, Cambridge; British Museum, London; and Biblioteca da Universidade, Coimbra.

These volumes now make it possible to study the manuscripts in all the above collections without leaving your library. It really is a benchmark in publishing history.

Since Scarlatti is becoming more popular each day these publications appear at the right moment. Scarlatti was, in some sense, the founder of modern keyboard execution and his influence may be traced in Mendelssohn, Liszt, Verdi and many other later composers. He made great use of the crossing of the hands and produced entirely new effects by this means. (See *Valenti, col. 3-B, Pg. 17, this issue.*) Scarlatti's pieces, unlike the suites of Handel and his predecessors are all short. Not all easy to play, but short! Now's your chance to try them yourself.

HLH



## CLAVICHORD OF NOTE . . .

(Continued from p. 14)

Was the 18th century clavichord maker looking for a gimmick to encourage the sale of his instruments or did the additional 4' choir actually enrich the quality of tone in the bass? If the latter were true, why didn't more builders incorporate this feature into their instruments? Was music composed especially for this type of instrument which soon fell out of favor? Existing instruments indicate that their popularity lasted far more than half a century. (Dolmetsch must be considered a contemporary builder and not part of the original movement.) This would tend to suggest that the 4' choir was more than an experiment or passing fad. Also, why are contemporary builders not including a 4' choir?

As research into early keyboard instruments increases, I'm sure we will find the answers, but for now, they remain as mysteries waiting to be solved.

HLH

### Specifications

Clavichord (Smithsonian Catalog No. 299850) Range FF-a<sup>'''</sup>, unfretted, double-strung throughout with additional course of 4' strings from FF-A (17 notes) 3 octave span measures 47.8cm.

Vibrating length of strings. (Measurement is the longer string of the 8' pair.)

a <sup>'''</sup>	7.9cm
a <sup>''</sup>	13.3cm
c <sup>''</sup>	27.1cm
c <sup>'</sup>	52.0cm
c	93.0cm
C	119.8cm
FF	139.9cm
Vibrating length of 4' strings	
C	87.5 cm
FF	111.6cm

Overall length (along spine) 172.4cm

Width (at 8' wrest pins) 54.4cm

Depth (treble front corner) 7.3cm

All measurements are less mouldings.

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